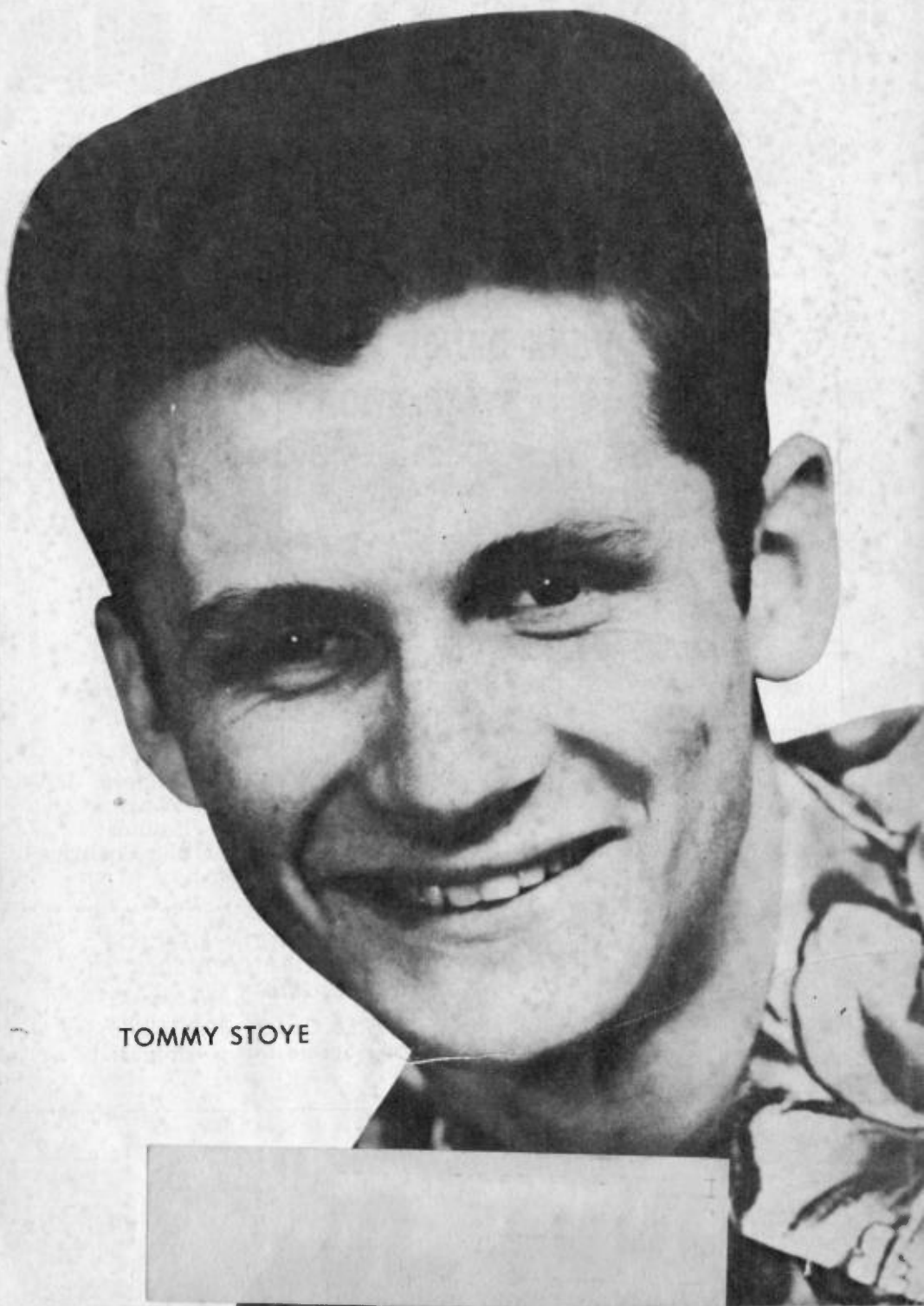


AUGUST 1966

SQUARE DANCE



TOMMY STOYE



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FONTANA VILLAGE

Playground of The Great Smokies!

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6 GREAT SQUARE DANCE FESTIVALS ANNUALLY

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and

APR. 6-9, 1967

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Stan Burdick
Louis Calhoun
Bob Dubree
Mick Howard
Bill Wilson
Rounds:
Betty & Irv Easterday

SWAP SHOP

SEPT. 24-Oct. 2
1966

and

APR. 29-MAY 7,
1967

STAFF

Ray Bohn
Louis Calhoun
Ruy Camp
Fred Goodner
Paul Pate
Joe Robertson
Rounds:
Ruth Jewell &
Wray Ferrell
Lib & Tom Hubbard
Frank & Phyl Lehnert

FUN FEST

SEPT. 3-11, 1966

and

MAY 20-28, 1967

STAFF

Bill Ball
(Fall only)
Louis Calhoun
A. B. Coleman
Harry Lackey
Jamie Newton
Chuck Raley
(Fall only)
John Saunders
John Stewart
Rounds:
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SQUARE DANCE

Formerly American Squares

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AUGUST 1966

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Between Tips

Summer is always a special time for those of us here at SQUARE DANCE Magazine. Our activity assumes a delightfully informal air as dancers across the country move outdoors for the summer months. There are many lively square dance vacations and festivals to enjoy.

We've just returned from the 15th National Convention in Indianapolis where we met and talked with hundreds of our readers. Our heartiest congratulations to Clare and Floyd Lively, General Chairmen, and their hard-working staff for a job very well done. We are already looking forward to the "Sweet 16th" next year in Philadelphia.

Summer is the time of the Purdue Seminar, where we look forward to meeting many leaders and potential leaders from throughout the nation. This summer of 1966 is also a very special one for us because we are packing up the files (thousands of 'em), the furniture, and everything else that isn't nailed down for a big move that will take us into spanking new offices next month.

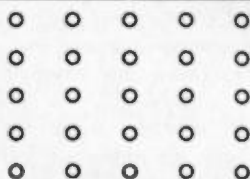
Summer means planning the celebration of our anniversary in September, always a gala time. This fall SQUARE DANCE Magazine will be 22 years old. We'll celebrate the occasion by adding new features and a whole new dimension to our publication to make it even more valuable to you. Look for an important new series on one-night stands, more lively fashion features, a new look for our Workshop section, and a host of informative articles by your favorite callers and round dance leaders.

Also coming in our September issue is a special announcement that will be of interest to all readers. It's a major step forward in expanding our coverage of the national square dance picture for you.

And so summer is a special time because it is a busy, hectic time for us. But we work enthusiastically, knowing that our efforts materialize in a more informative, more entertaining, more valuable magazine for you. We depend on your ideas, suggestions, and comments to keep SQUARE DANCE Magazine growing in the right direction. That "right direction" is plotted by knowing what we can do to be of greatest service to you and to the square dance activity.

Tessa Malopsy

WATCH FOR OUR
SEPTEMBER ISSUE



SEPTEMBER • SEPTEMBER • SEPTEMBER

22ND ANNIVERSARY • 22ND ANNIVERSARY

With the September issue, SQUARE DANCE MAGAZINE begins its 22nd year of consecutive publication. Throughout these many years SQUARE DANCE (formerly American Squares) has enjoyed a reputation as a leading (if not THE leading) magazine in the square dance field. Now starting its 22nd year SQUARE DANCE promises an even better magazine than ever before. You'll read many new features such as the ONE NIGHT STAND series, SALUTE TO A STATE, plus many more articles by your favorite callers and round dance leaders. You'll find more features in the popular fashion series, and a new "look" for our Workshop. SPECIAL IN SEPTEMBER ISSUE—You'll read an important announcement that will mean a big step forward in increasing our coverage of the national square dance picture to serve you better. Watch for it!

DON'T MISS THE SEPTEMBER ISSUE

OVERSEAS DANCERS REUNION

SQUARE DANCING is indeed a world-wide activity. The Overseas Dancers hold their Fourth Annual Reunion in San Antonio, Tex., Aug. 11-13. The theme is appropriately, "Overseas Dancers Dancing Under the Flags of All Nations." Chairmen of the Reunion are Fran and Steve Stephens of San Antonio.

Square dancers who are scattered all over the world now and those who have already returned to the United States keep in close touch through a monthly newsletter and their annual get-together. Any square dancer who has danced overseas is eligible for membership in this exclusive group.

Deloris and Ted Breske, who are in charge of publicity for the Fourth Annual Reunion, say about their group, "With the square dance movement being carried to all parts of the world, mainly through our military service people . . . stationed in overseas locations, genuine and long lasting friendships with peoples of many nations have been promoted . . .

"We know that square dancing is being done and taught in Ethiopia, Germany, France, England, Turkey, Japan, Viet Nam, and many other countries. You cannot mix with people



FRAN AND STEVE STEPHENS
*Chairmen of the 1966
Overseas Dancers Reunion*

in a recreation . . . and stay strangers. When you take their hands in friendship, friendship is returned. We have . . . scattered little bits of American friendship among many nations in this way."

Information about the Overseas Dancers Reunion and membership in the group is available on request from: CWO W-4 Henry J. Stephens (Ret.), 151 Dryden, San Antonio, Tex. ■

About These Young Folks

An Interview With
TOMMY STOYE

ONE OF THE brightest examples of the growing role of youth in today's square dance movement is Tommy Stoye, formerly of Tacoma, Wash., now living in San Diego, Calif. At 21, he is not only a nationally known traveling caller, but one of the industry's most popular recording artists as well. His most recent release on MacGregor, "Dominique", is already headed for the best-seller list.

As a young man who has grown up in square dancing, Tommy is a "natural" to discuss youth and its place in the square dance activity. SQUARE DANCE Magazine recently interviewed him on that subject. "I believe there should be a big movement to persuade more young people to enter the square dance activity. It seems that square dancing has been almost hidden from youngsters and teens, but this could be due to a lack of publicity and promotion for square dancing in general. When they are finally exposed to square dancing, young people love it. This is the very group that will perpetuate our hobby.

"Perhaps what is needed to get a promotional program like this off the ground is some type of local and/or national organization for young dancers. From what I know of the square dance activity throughout the country, there are very few associations devoted to young people or even adult groups that allow youngsters to become members. That's pretty discour-

aging, even for the most enthusiastic young dancers."

Once young folks are urged into square dancing, it's vital, says Tommy, that they receive encouragement and advice from adults. Tom first began dancing in San Diego, Calif. where he went to school. He was calling at 14 and had turned professional by the time he was 15. He is quick to credit many California callers, and in particular Buzz Brown and Chuck Carroll of San Diego, with paving the way for the success he merits today.

"I could never have accomplished what I have thus far if so many adults had not been eager to help me. My schooling in public speaking and music helped me be at ease with people, but someone had to give me the chance to meet those people. The dancers and callers in southern California and Washington gave me that chance."

Tommy is especially pleased when he calls to see young people dancing with adults. Because he is no old-timer himself, he usually draws many teens to his dances. As for festivals and conventions, Tommy says, "Youngsters enjoy a big convention just as much as adults do. While I can see the advantages of allowing teens their own hall for special programs, I don't like to see them confined to that hall. They should certainly be able to call for and dance with adults."

"Even when I was very young, I was calling for adult dancers all over the west coast. But I know that situation doesn't exist in other parts of the country, and it should."

Tom depends on his calling to pay the tuition to further his education radio-television work and commercial art. Going to school isn't the easiest thing for traveling callers. Says Tommy, "My instructors still don't believe me when I tell them I need a few days off to go call a square dance a thousand miles away."

Tommy Stoye is proof that young people do have an important role in today's square dancing. Just how important that role becomes in the future depends not only on the young dancers themselves, but on the adults who guide them, and most of all, dance with them. ■



When he's not behind a microphone, Tommy is usually behind a drawing board in commercial art school.

NINE POINTS FOR IMPROVED STYLING

BY MILDRED AND ALVIN BOUTILLIER
NEW ORLEANS, LOUISIANA



LET'S TOUCH on a few important points of styling to improve our round dancing and thus increase the pleasure and satisfaction we achieve from our hobby. Styling, in round dancing, means not only the manner in which we execute the various steps but also the ways in which we express how we feel when we are dancing.

A smile is just as much a point of good styling as any choreography point. Good styling is just comfortable, pleasurable dancing and need not be lavish or fancy. Following are some specific tips to remember.

1. **POSTURE**—Stand straight and tall. Do not slump, but dance proudly. Be careful not to appear stiff or tense, but relax.

2. **SEQUENCE**—If you are not sure of the sequence of the dance, don't be a "neck stretcher" and watch the couple in front or behind you. They may not be sure of the dance themselves.

3. **SMOOTHNESS**—An important part of your round dancing is smoothness. Any movements that are done smoothly highlight your dancing.

4. **BOW AND CURTSY** — The beautiful bow and curtsy closing should not be rushed or done with a bounce and jerk. Also, do not overdo the movement. Hold the bow and curtsy until the music is completed. And, of course, smile and thank your partner.

5. **OVERSTYLING**—Be wary of overstyling your round dancing, ladies. Too much skirt work and waving of the free hand is just as detrimental as none at all.

6. **CROSS STEP/GRAPEVINE**—Execute a cross step and/or grapevine movement by keeping the steps small. Your movement will be smooth rather than twisting.

7. **WATCHING YOUR FEET**—Avoid watching your own feet while you dance. You know they are there. Glance at your partner occasionally, and smile, but don't stare.

8. **USE OF HANDS AND ARMS**—How you use your hands and arms can greatly add or detract from the picture you present as a well rounded dancer. Sometimes you may become tense and even nervous, but avoid tight hand holds. Also, the correct position for joined hands is the man's palm up with the lady's palm down in his hand.

9. **TIMING**—If you listen to the music carefully as you dance, your steps will blend smoothly. Keep in mind that the music is just as important a part of round dancing, if not more important, than the choreography.

* * *

These are all important points. Each is an important step toward giving your round dancing its final touch of polish, ease, and poise. Finally, remember that it is not as important to know many dances as it is to execute each dance with style.

ABOUT THE AUTHORS

Mildred and Alvin Boutillier have been dance leaders in the New Orleans area since 1950. They are active in the New Orleans Round Dance Teachers Club and the Greater New Orleans Square Dance Association which they helped found nine years ago.

SQUARE DANCE MAGAZINE'S

"HOW SQUARE DANCING CHANGED MY LIFE"

STORY CONTEST

Any subscriber is invited to write a personal experience article of about 700 words. Each month's winner receives \$10 and a chance at the Grand Prize of an expense-paid square dance week end.

THIS MONTH'S WINNING
ENTRY BY

Shirley Mehlmann

ANITA, IOWA

My husband Don and I have loved every minute of our ten years in square dancing—ten wonderful years of an ever-growing circle of friends, memories of colorful festivals, a week on a mountain, a week end camp, meeting a strange, but familiar, face on the street ("Oh yes, we danced together . . ."), big dances, small dances, big name callers, and some just starting out.

After dancing for six years, we moved to our present home. We had three barns, but one was too close to the house for stock. So with the help of friends and fellow square dancers, some of whom came from as far away as 50 miles, we turned that barn into a square dance hall. We celebrated Don's birthday with a dance for everyone who had helped make the Li'l Red Barn a happy reality.

Dancers now come to the Barn from all over our area. It is a place where east meets west, like the night we hosted a couple from Lodi, Calif. and another from Seaforth, Del. It's fun, relaxing, and we enjoy it. We wouldn't want to go back to B.F.S.D. (Before Square Dancing.)

We've brought square dance clubs and round dance groups into the Barn. Children's classes, which we hold in the summer, have helped to interest some parents in the activity.

Our badges are in the shape of the Li'l Red Barn. The first ones, appropriately, were presented in appreciation to the many people who helped us.

My love of sewing and making all my own square dance clothes has led to a small business of supplying dancers with their hobby accessories. We are really in square dancing wholeheartedly. It's the people and their friendliness that make it so rewarding.

I am now recovering from major surgery with only one thought in mind. That is how soon I can get back into this activity that has filled our lives with so much happiness. ■



Edited by Willard Orlich

CHOREOGRAPHY

Impressions from the 15th National Square Dance Convention in Indianapolis, Ind. . . .

The hosting Hoosiers deserve a great big thank you for their generous hospitality, the free bus service, the good dancing facilities, the train at the Fairgrounds to save the feet, the adequate sound in each hall, the wonderful cooperation and congeniality, and the well laid plans for each segment of the Convention.

Comparing the four National Conventions your Editor has attended, the dancing level at the 15th seemed to be at an all-time high. To see thousands of dancers do a swing thru, spin the top, right and left thru, without a stop, is thrilling when you realize that this represents today's choreography "flow" movements in practical and acceptable usage. This is a long way from the "goal post" and visiting couple type dances.

In general, the dancing seemed to be smoother with fewer gymnastics. However, your Editor was perturbed at times to see some dancers constantly using the ladies chain thru idea instead of a courtesies turn. Perhaps someday, these dancers will realize that they have become lazy dancers. They will have become excellent movement-makers, but will have lost the true flavor of dancing to the phrase of the music.

Some excellent hand-waving was also noted. There was not only the palm to palm see-saw, but now the same butterfly movement is being used on do-sa-do! Our forefathers in square dancing would certainly be shook up when, on the call to do-sa-do your corner, see-saw your partner, they would see dancers execute both movements without even moving their feet, much less moving them to the music.

We bet that someone will figure out a way to remove all this moving around in square dancing so it can be done by sitting in a chair. The point is that our square dance callers and teachers cannot afford to let even one little short cut get started because it will eventually lead to more serious dancing problems. Dancers who refuse to conform will eliminate themselves and their callers and teachers as well.

Those who did not attend the panel sessions in Indianapolis missed one of the highlights of the National. The opportunity to hear the views of leaders from all sections of the country in a face-to-face interview comes only this one time a year. It's amazing how situations in Oklahoma and California are parallel to those in Ohio and Florida and how general reaction to good square dance movements is the same in Texas as it is in Minnesota.

Although the attendance was gratifying at the two panels your Editor participated in, there were hundreds more who should have and could have

attended if the spirit and thirst for knowledge had so moved them. Your next chance will be in Philadelphia in 1967. We'll see you all there.

CALLERS' QUESTIONS

HEARD ON THE NATIONAL CONVENTION FLOOR (from a dozen callers and a hundred dancers): "What's he trying to prove?"

The above question was asked during a challenge dance tip being presented by a caller (?) from one of the mid-central states in one of the Convention halls. For 15 minutes, he called with evident glee at the inability of the dancers to dance what he demanded of them. His material consisted of square dance movements known only to a very few of his own dancers (who also broke down), and called at a pace that could only be conquered if the dancers short cutted every way they knew. Your Editor counted a dozen nationally unknown square dance movements (two of which have two different interpretations) during the tip. What was he trying to prove?

This caller perhaps felt insecure and he certainly lacked maturity. He acted somewhat like a little boy who throws fireworks into a crowd of adults just to see them scatter helter-skelter. Here he had his doctor, lawyer, boss, and even his (or my) parents making fools of themselves trying to dance to unknown calls just to benefit his ego. This same caller would have been perturbed had one of the old-timers called ox bow loop, half breed thru, dixie loop, or triple duck. In fact, this caller and his dancers broke down a short time later on a right and left, half sashay, left allemande. What was he trying to prove?

Perhaps he was trying to prove that all this stuff in square dancing called

"fun" isn't really dancing at all. It's a contest to see who can remember the most movements and do them without any sense of music at all. Sure, he had a beat, but the hammer he let down in poor taste of time and place should have been raised head high.

Imagination and creation of variations of known and accepted figures had no part in his repertoire. He evidently depended solely upon new movements to compose his dance program. Actually, each figure called was of a very simple nature with no varied set-ups, no good solid zero movements to fill in, and certainly no surprise left allemandes. All the dancers had to know were all the strange, unfamiliar movements being spouted out in machine gun rapidity. What was he trying to prove?

Perhaps he was trying to prove that the age of the beatnik is but a passing phase in our lifetimes; that square dancing is still a recreation of challenging dancing fun for mature people seeking a change from their everyday work; that the phase of square dancing that he and his dancers have created is passing through like ships passing in the night to leave barely a ripple in the sea of good fellowship and cooperation in our wonderful recreation of square dancing.

BASIC BREAKDOWN

RIGHT HAND OVER, LEFT HAND
UNDER
RIGHT LADY OVER, LEFT LADY
UNDER

In lines of three with hands joined, center person makes an arch with person on right to pull that person across and to the left. In the meantime, person on left ducks to the right under that arch. Each active person moving across makes a half turn (or one and a half spin) to back into a new line.

YOU DO NOT FORM THE SAME LINE AGAIN. If the active ends start at the side position, they finish as ends in the head position.

RIGHT END HIGH, LEFT END LOW

Same as above, but this movement is called when lines contain four or more dancers.

EXAMPLES

by Willard Orlich,
Cuyahoga Falls, Ohio

Head couples bow and swing
Twirl your girl to the right of the ring
Three in line you stand
Forward six and back you blunder
Right lady over, left lady under
Form new lines of three
Forward six and back you blunder
Right hand over, left hand under
Form new lines of three
Forward six and back you go
Two lone gents do-sa-do
Right one high and left one low
Form new lines of three
Forward six and back you go
Two lone gents do-sa-do
Right one high and left one low
Form new lines of three
Left allemande . . .

All four ladies chain across
Heads square thru three-quarters
Count three hands, then U turn back
Pass thru, turn right single file
Go around two, head gents go home
New lines of three forward and back
Right lady over, left lady under
Form new lines of three
Forward six and back you blunder
Right hand over, left hand under
Form new lines, go right and left
grand . . .

Head ladies chain three-quarters round
Side gents turn 'em and roll away, half
sashay
Forward six and back you go

Right one high, left one low
Spin the girls, new lines of three
Forward six and back you go
Right one high, left one low
Spin the girls, new lines of three
Forward six and back to the ring
Join eight hands, make a ring
Heads only half sashay, circle to the
right, right
Drop hands, go single file around the
land
Boys turn back, go dixie grand
Right, left, right, left allemande . . .

Heads lead right, circle to a line
Forward eight and back you go
Right end high, left end low
At the heads, go forward and back
Right and left thru across the track
Roll away, everybody left allemande . . .

Heads lead right, circle to a line
Forward eight and back you go
Right end high, left end low
At the heads, go forward and back
Square thru, count four hands
Circle four with the outside two
Gents break and line up four
Forward eight and back you go
Right end high, left end low
All four men go forward and back
Square thru on the inside track
Four hands round, then star thru
California twirl, bend the line
Cross trail thru to a left allemande . . .

FIGURES AND BREAKS

ALL FOUR COUPLES
by Ronnie Burrington,
Deadwood, S. D.

All four couples star thru
All four couples right and left thru
All four couples star thru
All four couples right and left thru
All four couples Susie Q
All four couples cross trail thru
Left allemande . . .

STIRBUCKET

by Drew Whitney, Ogden, Utah

Four ladies chain across you do
All four couples star thru
Four ladies chain three-quarters do
All four couples star thru
Four ladies chain across you do
All four couples star thru
Four ladies chain three-quarters there
Now the bucket's stirred for the next
old square . . .

STAR THRU THAR

by Drew Whitney, Ogden, Utah

Allemande left, go allemande thar
Go right, go left, make that star
Shoot that star, full turn to the corner
Then all eight chain, right and left,
turn 'em again
All four couples star thru, then swing
the corner lady do
Left allemande . . .

DIXIE SPIN FIGURES

by Tom Rinker, Omaha, Nebr.

Head couples right and left thru
Same ladies lead in a dixie spin
Centers trade, then centers run
Bend the line, box the gnat
Square thru three-quarters round
Circle four when you come down
Heads break to lines you do
Go forward and back, star thru
Eight chain one to a left allemande . . .

Side ladies chain you do
Same ladies lead in a dixie spin
When you're through, left swing thru
Girls run, bend the line
Pass thru to a left allemande . . .

Promenade, head couples wheel around
Star thru with the two you found
Ladies lead in a dixie spin
Slide thru, star thru
Square thru three-quarters
Left allemande . . .

BEGINNER CLASS

by Julius King, Lexington, Mass.

Heads right and left thru
Same two ladies chain
Heads square thru four hands
Right and left thru, same ladies chain
Pass thru to a left allemande . . .

SHORT NO. ONE

by Julius King, Lexington, Mass.

Head ladies chain to the right
Heads lead right, circle half
Pass thru, left allemande . . .

SHORT NO. TWO

by Julius King, Lexington, Mass.

Heads swing star thru
Swing thru and box the gnat
Pull by, left allemande . . .

CONTEMPORARY

by Julius King, Lexington, Mass.

Head ladies chain star thru
Cast off three-quarters to a double
swing thru
Men run, cast off three-quarters and
California twirl
Star thru, spin the top, box the gnat
Pull by, left allemande . . .

RUN GIRLS

by Earl Neff, Buena Park, Calif.

Head ladies chain across
Heads star thru, right and left thru
Pass thru, do-sa-do to an ocean wave
Girls run around the boys
Wheel and deal, face those two
Box the gnat, pull by
Left allemande . . .

FIGURE

by Max Forsyth, Indianapolis, Ind.

Sides right and left thru, same ladies
chain
Heads lead right, circle half
Dive thru, circle four in the middle,
full around
Centers left square thru once and a half
Sides divide and square thru three-
quarters
Corners all left allemande . . .

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TRADE AND CIRCULATE FIGURES by Jim Gammalo, Olmsted Falls, Ohio

Heads square thru four hands
Swing thru the outside two
Girls circulate twice
Boys trade and circulate once, balance
Girls trade and circulate once
Boys circulate twice
* Boys run, wheel and deal
Dive thru, centers square thru three-
quarters
Left allemande . . .

OR (From *)
Swing thru, right and left thru
Dive thru, right and left thru
Dive thru, square thru three-quarters
Left allemande . . .

Heads star thru, California twirl
Do-sa-do to an ocean wave, balance
Boys circulate twice, girls trade, boys
run
* All eight circulate once
Wheel and deal to a left allemande . . .

OR: (From *)
Promenade, one and three wheel
around
Pass thru, wheel and deal
Centers California twirl, left alle-
mande . . .

Heads right and left thru
Half square thru, do-sa-do the outside
two for an ocean wave
Boys circulate twice
Girls trade and circulate once
Boys trade and circulate once
Girls circulate twice
* Right and left, dive thru
Centers pass thru, left allemande . . .

OR (From *)
Swing thru, boys run, wheel and deal
Right and left thru, dive thru
Centers pass thru, left allemande . . .

Heads square thru four hands
Do-sa-do the outside two to an ocean
wave, balance
Boys circulate twice
Girls trade and circulate once

Swing thru, girls circulate twice
Boys trade and circulate once
Swing thru, all eight circulate once
Left allemande . . .

Heads lead right, circle to a line
Spin the top and balance
Girls circulate twice
Boys trade and circulate once
Boys run, bend the line
Star thru, dive thru, square thru
three-quarters
Left allemande . . .

Heads lead right, circle to a line
Spin the top, girls circulate twice
Boys trade and circulate once
Swing thru, boys run, cast off three-
quarters
Right and left thru, pass thru, bend
the line
Pass thru, wheel and deal
Square thru three-quarters to a
Left allemande . . .

ARKY BREAKS

by Willard Orlich,
Cuyahoga Falls, Ohio

Head couples square thru three-quar-
ters, then U turn back
Lead right, circle four, ladies break to
line up four
Forward eight and back with you
Just the boys square thru
All the way round to the outside two
Box the gnat, pull 'em by, arky alle-
mande
Original partner, go arky grand
When you meet your own, heads turn
back
Left allemande, promenade the land . . .

Heads swing and sway, sides a half
sashay
Heads lead right, circle to a line
Forward eight and back, just the girls
square thru four hands
Box the gnat with the outside two
Pull 'em by, arky allemande, original
partner arky grand
Meet your own, give her a swing
Promenade . . .

BIRDS OF A FEATHER

by Buford Evans, Prairie Village, Kans.
Head ladies chain across
One and two right and left thru
New one and three, the ladies chain
Number one couple face your corner,
box the gnat
New one and three cross trail thru
Go round one to line up four
Forward eight and back in time
Bend the line, you're doing fine
Do-sa-do and without a stop, opposite
right and spin the top
Rock the wave, now listen, mate
All eight do a circulate
Box the gnat, change hands, swat the
flea
Left allemande . . .

FIGURE

by Johnny Davis, Erlanger, Ky.
Four ladies chain across
Number one couple split number three,
make a line
Line pass thru, line divide, move ahead
Sides pass thru to a left allemande . . .

DIXIE SWAP AROUND

by Larry Brockett, Los Angeles, Calif.
Promenade, don't slow down
Sides wheel around, star thru
Dive thru, swap around, dive thru
Dixie daisy across tonight
First couple left, next one right
Do-sa-do all the way, men in the middle
Spin the top, men circulate
Right and left thru, turn your girl
Dive thru, swap around
Left allemande . . .

NEW IDEA

ROUND OFF

by Manny Amor, Lakewood, N. J.
From two lines of four facing out,
turn to face the nearest end of the
line (lines divide) and in single file,
turn back into the set (cloverleaf in)
to end in a double pass thru position.

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EXAMPLES

by Manny Amor, Lakewood, N. J.

One and three lead right, circle to a line

Pass thru, round off

Double pass thru, centers in, cast off three-quarters

Right and left thru, cross trail thru

Left allemande . . .

Heads square thru four hands

Half square thru the outside two

Round off, center two pass thru

Half square thru the outside two

Round off, center two pass thru

Left allemande . . .

Heads lead right, circle to a line

Pass thru, round off

Dixie daisy, centers in, cast off three-quarters

Pass thru, round off

Dixie daisy, centers in, cast off three-quarters

Right and left thru, cross trail thru

Left allemande . . .

Heads square thru four hands

Centers in, cast off three-quarters

Ends run, California twirl

Round off, dixie daisy

Centers in, centers fold

Left allemande . . .

Heads square thru four hands

Spin the top with the outside two

Balance, then step thru

Round off, center two spin the top

Balance, then step thru

Other two pass thru

Everybody left allemande . . .

SQUARE DANCE Magazine WORKSHOP features original material submitted by you. Choreography, Callers' Questions, Basic Breakdown, Figures and Breaks, and New Ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, SQUARE DANCE Magazine, 514 Cherry Circle, Glenview, Illinois 60025.

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● **BRITISH COLUMBIA**—Penticton, B.C., Canada hosts an entire week of square dancing Aug. 8-13 to 75 top Canadian and United States callers. Nightly dancing during the 13th Annual Jamboree will be in King's Park on Canada's largest outdoor dance floor—25,000 square feet.

● **TEXAS**—The Fourth Annual Reunion of Overseas Dancers converges

on San Antonio, Tex. Aug. 11-13 for a week end of renewing old acquaintances and meeting dancers who have taken their hobby around the world. Anyone who has square danced overseas is eligible for membership in the Overseas Dancers. See the feature in this issue for details.

● **MINNESOTA**—Max Forsyth will call the squares Aug. 14 as Duluth, Minn. celebrates 25 years of square dancing in that city. The silver anniversary festival, sponsored by the Northeast Callers of Minnesota, will be held in Duluth's Arena Auditorium.

● **ALBERTA**—Aug. 18-20 are the dates set for the Third Annual Gladiolus Square Dance Festival in Lethbridge, Alta., Canada. Three days of open air dancing to many callers awaits vacationers who are cordially invited to include Lethbridge in their travel itineraries.

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FALL

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● **MARYLAND**—The Mason Dixon Square Dancers Federation hosts its Third Annual Star Spangled Banner Festival Aug. 18-20 in Baltimore, Md. Curley Custer, Bruce Johnson, Jack Jackson, Gloria Rios, and Es and Joe Turner will headline festivities in Baltimore's Lord Baltimore Hotel.

● **WISCONSIN**—Workshops, panels, exhibitions, and a style show are several of the special events planned for dancers at the Eighth Wisconsin State Convention Aug. 19-21. Site of the Convention will be Wisconsin State University at Whitewater, Wis.

● **INDIANA**—Nita and Manning Smith, Shirley and Bruce Johnson, Darlene and Arden Johnson, and Marilyn and Arvid Olson staff the second Purdue Seminar Aug. 23-27 at Purdue University's Memorial Center, Lafayette, Ind. Seminar sessions will be de-

voted to many phases of leadership training. A special jamboree dance Saturday night of the Seminar will be open to all dancers from the area.

● **IOWA**—Ottumwa, Iowa will be the scene of the annual Kamper and Dancer Festival Aug. 26-27. The Dudes and Dolls are Festival sponsors. Featured staffers will be Marshall Flippo, Bob Yerington, and Edna and Paul Tinsley.

● **ILLINOIS**—The Illinois Callers Association brings Dave Taylor to the Chicago area Aug. 27-28 for their Seventh Annual Callers Institute. All callers are invited to participate in the institute at the Embassy Motor Hotel in Franklin Park, Ill. The Saturday night dance will be open to all dancers.

● **NEW HAMPSHIRE**—The Inn at East Hill Farm in Troy, N. H. will be

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the site of the Callers School Aug. 29 through Sept. 2. The week end sessions, devoted to leadership training and caller development, will be led by Earl Johnston, Al Brundage, and Ardy and Dick Jones.

• **DIAS DE DANZAS**—A late addition to the 1966 vacation listings is the Dias DeDanzas, featuring Shirley and Bruce Johnson and Mary and Lee Helsel, Oct. 7-9. The week end festivities will be at the Vacation Village Hotel in San Diego, Calif. For information write to Shirley Johnson, P.O. Box 418, Santa Barbara, Calif.

• **ONTARIO**—Earl Johnston, Stu Robertson, Audrey Van Sickle and Ed-die Palmquist will be featured Sept. 2-3 at the Square 'n Round Up at Aston Villa on Lake Muscosa, Ont., Canada.

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Hoedowns

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14086 New Love/Carolina Morn
14085 Someone/Latin Louie
14084 Deep In My Heart/Wonderful Rain

Recent Hoedowns

12081 Whirlpool Hoedown/Piney Woods Whoop
12080 Kickin' It Up/Cornfield Holler
12071 Rolling High/Kitatinny
12068 Galley West/G Train

TOP

Newest
Squares

TOP 25128 "MICKEY'S TUNE" flip by Wally Schultz

TOP 25129 "NOBODY HOME BUT ME" flip by George Peterson

Recent Squares

25127 When Your Hair Has Turned To Silver—Bohn
25126 Tomatoes Are Cheaper—Hartman
25125 Philadelphia Style—Fish
25124 By The Sea—Keys
25123 I'm Walkin'—Peterson
25122 Flowers On The Wall—Bohn
25121 Happy S/D Way—Thornton
25120 Moon Is Making Eyes—Thornton



SINGING CALLS

DOMINIQUE—MacGregor 1091

Calls by Tommy Stoye

Don't dally to buy this dilly. It's one of those rare little gems that's decidedly smooth and different. "Lonesome men slide thru" and more lines of three are treated to a Stoye joy ride. Surprisingly, a pop tune turned square dance that could last a long time.

DENVER—Grenn 12082

Calls by Ron Schneider

Now here's a western dance that's western, with buckle-down flavor, ten gallon popularity, and plenty of tune to boot. We liked the easy club he-he, she-she stuff. Most callers will find the road to Denver easy riding.

CHIM CHIM CHEREE—Hi Hat 335

Calls by Ralph Silvius

Another popsicle Poppins goody hits the square dance populace, but it doesn't have the impact of "Super Cal" or "Spoonful of Sugar". The pitch is low and the pace is slow, which may interest a large group of callers. Easy club. Good rendition.

DREAM BOAT—Sets In Order 162

Calls by Bob Page

Bob has a special delivery that can sell a record. Good foot-tappin' tempo here, but not an earth shaking tune. All eight circulate, swing thru and box the gnat is a comfortable combination. Band plays like a band oughta.

RAGGIN' A CALL—Windsor 4856

Calls by Bob Van Antwerp

Once again the top three companies produced the top three records

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SL-125

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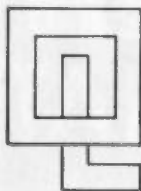
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this month. Each has music with a beat, a caller whose voice sells the crowd, and a choreography trick up each respective sleeve. In this the trick is swing thru, men swing left again. Simple but effective. Some callers try to cross dixie and daisy and end up with a mongrel.

PHILADELPHIA STYLE—Top 25125

Calls by Buck Fish

A gimmick production to plug the 1967 National Convention, this one stands tall as a potentially permanent pancake. It's an easy flowing everyman's melody, and the dance is likewise. So sashay Philly way, U.S.A.

STAND AT YOUR WINDOW— Windsor 4857

Calls by Chuck Raley

If your Windsor sounds different lately (more like a MacGregor) scrutinize the label, and you may see evidence of a merger. Here's a lonesome type offering, pitched by Raley to his eager fans, with a good balance of easy basics well delivered, although not a home-runner.

FLOWERS ON THE WALL—Wind- sor 4855

Calls by Bill Ball

Bouquets are back, better than ever on Windsor, even if the posies will wilt in a short time. Bill does more than anybody for the tune. There's more trading and swinging thru here. The band picks up the Ball, the buds, and the beat admirably.

TENNESSEE BORDER—Lon g h o r n 154

Calls by Bill Peters

The lyrics leave a little to be desired, but the slam bam rhythm and adequate danceability of this south-bound smoothie give it popular appeal. There's an ordinary collection of wheel and deals and square thrus, plus a country and western twang or two.

ROUND DANCES

'S WONDERFUL—Hi Hat 828

Choreography by Ann and Andy Hardy

A 32 measure, three times through, two-step. Good music. There are adequate repeats to put this on the easier side. A neat and "Handy" twist to a banjo-sidecar balance figure put a bit of spice in this one. Easy.

MAMIE'S MIXER — Blue Star 1788

Choreography by Jerry Helt

An eight measure, ten times through, easy mixer to peppy music. Suitable for beginning square and round dance groups. You might try "Mamie" for one-night stands (if Ike doesn't mind).

GOOFUS—Blue Star 1788

Choreography by Jackie and Man-ny Amor

An easy two-step, three and a half times through, to a better than usual Blue Star musical score of "Goofus". Or is it GOOFUZ, as the label reads? Two parts with easy lock steps, hitch-es, vine-twirls, and a little face-to-face and back-to-back. Easy.

CAROLINA MORN—Grenn 14086

Choreography by Jeannette and Ralph Kinnane

A slow arrangement of a tune by the same name done with the usual eclat of the Al Russ band. A 32 measure syncopated two-step with repeats on the first eight measures. Figures are interesting with a slow Southern flavor. Be sure to read the fine print on measures 17-20. A "roll, 2, 3, brush" didn't wake up in time for the top cue line on this Carolina morning. Intermediate.

NEW LOVE—Grenn 14086

Choreography by Frances and Oscar Schwartz

A 32 measure waltz, two times

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1787—Long John/Shortnin (Hoedowns)

1786—High Gear/Blue Mountain Hop (Hoedowns)

BOGAN: 1197—I Can't Believe You're Mine, Caller: Ham Wolfram, Flip/Inst.

1198—April Showers, Caller: Cal Lambert, Flip/Inst.

LORE: 1089—Ferris Wheel, Caller: Emanuel Duming, Flip/Inst.

1088—What It Means To Be Lonesome, Caller: Allen Tipton, Flip/Inst.

ROCKIN "A": 1333—Darling Dixie Lee, Caller: Bill Wilson, Flip/Inst.

SWINGING SQUARE: 2333—Hello Mary Lou, Caller: George Peterson, Flip/Inst.

KEENO: 2330—Set Me Free, Caller: Harold Bausch, Flip/Inst.

MUSTANG: 118—One Has My Heart, Caller: Billy Brooks, Flip/Inst.

BLACK MOUNTAIN: 218—John Henry, Caller: Frank Lane, Flip/Inst.

9000 (LP) Called by Les Gotcher

SQUARE 'N ROUND: 555—Pass the Clover, Partner Trade, Caller: Les Gotcher

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through, to excellent waltz music. A
repeat on the first eight measures of
banjo-ing around to a skaters waltz
figure. "New Love" didn't seem to be
as comfortable as the old-fashioned
kind on the last 16 measures. Inter-
mediate.

POLONAISE—Sets In Order 3155

Choreography by Gertrude and
Charlie Tennent

A 32 measure, two and a half times
through, two part fox trot with no
repeats. Part A is smooth and easy
with a rocking cross action for four
measures. Part B is neither chauvin-
istic nor Chopin-istic. The twirls,
wraps and wheels are more apropos
to rumba timing than the lovely musi-
cal arrangement of Chopin's "Polon-
aise", or as it is popularly known,
"Tonight We Love". Intermediate-
Advanced.

MONTEREY—Windsor 4716

Choreography by Ann and Pete
Peterman

A 32 measure, two times through,
waltz to a nice arrangement of "It
Happened in Monterey". Repeats in
"Monterey" are partial, with a differ-
ent ending on each fourth measure re-
peat, signifying a new pattern coming
up. Turning waltzes to half boxes, vine
flares, twinkles with a twist, and a
whisk for an intro and ending. Nice
waltz for those who are completely
familiar with basics. On the in-between
side as to being neither difficult nor
completely easy. Good.

DREAM BOAT—Sets in Order 3155

Choreography by Ronnie Black

A 16 measure, three times through,
two part two-step that's easy. This
"Dream Boat" circles around before
swinging with the tide in conventional
round dance fashion. Terminology is
adaptable to the square dance caller
with its star thrus and the like. Easy
paddling on your "Dream Boat" trip.

MAIL

... Square dancing should be fun for all. Yet one caller at a panel (at the 15th National Convention) stated, "Now we come to clipping time. Well, last night I called at an after party and clipped time. The dancers loved it"

Does this caller realize that with such tactics he's dancing people right out of square dancing? Square dancing is for all people, not just for a few hot rodders. Clipping time should be reserved for a caller's own club, not for open dances or after parties where all levels of dancers participate.

Callers should stress smooth dancing and eliminate clipping time. They can set the pace

Alma Miller
Dayton, Ohio

... I'm a square dancer who proudly wears five club badges (three have treasurer's badges hanging from them). These clubs include the highest and lowest level clubs in my area In my years of dancing I have run the gamut of club and federation offices, been chairman of our local festival, have been on the staff of a well-known square dance camp, and this is the first time I've ever felt compelled

to write a letter in response to a magazine article.

I resent paying a caller who spends the evening telling jokes that I do not find entertaining. . . . Are there not after parties for this type of entertainment? I enjoy a student level dance as well as the highest (level) arky dance as long as there is a good beat, the dancers aren't rough, a variety of material is used, and the sound is audible. These ingredients mixed together with friendship make a fun evening for me.

There are callers who have exploited their abilities and know they are capable of calling a challenge dance, while others are not. I'm completely aware that all callers and all dancers are not capable of enjoying this type of dance, but why is it necessary for these individuals to continually knock those of us who derive pleasure from challenge?

There is a niche for all in square dancing, no matter what the level, but please leave the greatest majority of jokes for an after party type of affair!

Charlene Calvin
Cuyahoga Falls, Ohio

Your magazine gets better every month. We do so enjoy it

Louise and Johnny Toth
Milwaukee, Wis.

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NATIONAL SQUARE DAN

My regular message is omitted again this month so we can print names of many new NSDA members. Names are printed in the order that they are received. It takes several months before names of new members are published.

Arden Johnson

MORE NEW MEMBERS

Bill Almeda

Cherry Hill, N. J.

Dorothy and Steve Baltic

Escanaba, Mich.

Bernice and George Baur

Oak Lawn, Ill.

Juanita and Chester Bean, Jr.

Mattoon, Ill.

Mr. and Mrs. Charles Benson

Algona, Iowa

Kathleen Braun

Chicago, Ill.

William Brecheny

Oak Lawn, Ill.

Darrell Cast

West Chester, Ohio

E. M. Christensen

New Ulm, Minn.

Dorothy and Jack Daily

Onalaska, Wis.

Lorene and Dale DeShon

Lincoln, Nebr.

Dorothy and David Downs

Chicago, Ill.

Lew Drake

Midland, Mich.

Aola Lee and Jack Ervin

Evansville, Ind.

Ruth and Robert Gerber

Columbus, Ohio

Ev and Red Gerstle

Louisville, Ky.

Mr. and Mrs. Paul Ginther
New Holland, Ill.

Rose and Fred Good

Weston, Ont., Canada

John Gordon

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Lois and Fred Hinkle

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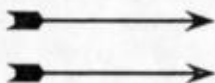
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